

AMERICAN ART NEWS.

Vol. IV. No. 16

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SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

American Art Galleries.—Works by the late R. Swain Gifford and G. S. Truesdell, from January 29.

Astor Library.—Color plates, Japanese lithographs.

Benguiat Galleries.—Ancient velours, embroideries and laces, sanctuary lamps and carpets.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Exhibition of book bindings, manuscripts and early printed works.

Brandus Galleries.—Paintings of the Barbizon School.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Canessa Galleries, Paris.—Antique works of Art.

Charles, London.—Works of Art.

Davis Gallery, London.—Works of Art.

Durand-Ruel Galleries.—Exhibition of paintings by Pissarro.

Duveen Galleries.—Works of art.

Ehrich Galleries.—Exhibition of notable portraits of early Dutch, English, Flemish, French, Italian and Spanish Masters.

Fifth Avenue Art Galleries.—The collections of paintings of the late Mr. Hicks-Davis and Mr. H. J. Oldring.

Fishel, Adler and Schwartz.—Exhibition of portraits by William Funk, through February 1. Paintings by W. L. Metcalf to follow.

Gimpel and Wildenstein Galleries.—High class old paintings.

Hamburger Fres, Paris.—Works of Art.

Heinemann Galleries.—Modern paintings. Modern German pictures a specialty.

Knoedler Galleries.—Exhibition of portraits by Chartran. Of American Society of Miniature Painters, beginning February 3.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Lanthier's Old Curiosity Shop.—Modern and Old Masters. European and Oriental furniture, antique jewelry and silver.

Lenox Library Building.—Exhibition of etchings and drawings by Menzel, and etchings by J. Alden Weir.

Macbeth Gallery.—Pictures by Abbot H. and Gladys Thayer, beginning January 29.

Metropolitan Museum.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Montross Gallery.—Exhibition of works by Fred. Crowinshield, beginning January 23.

McClees Galleries.—Exhibition of water colors and paintings for Colonial Decoration.

Noe Galleries.—Exhibition of water colors by F. Hopkinson Smith.

Oehme Galleries.—Exhibition of portraits by Pilade Bertieri.

Pratt Institute.—Exhibition of works from the Tiffany Studios.

Ralston Galleries.—Works of Art.

Rice Gallery of American Paintings.—Exhibition of Olive P. Black's landscapes.

Schaus Gallery.—Exhibition of portraits by Geo. B. Torrey.

Scott and Fowles Co. Galleries.—High class Paintings by Barbizon and Dutch Masters.

Strauss Galleries.—High class paintings and prints.

Robert C. Vose Gallery.—Fine paintings of the modern Masters.

Willson Bros., London.—Ancient works of Art, Old French Furniture, Sevres and Chinese Porcelains.

(Sales on Page 6.)

A cable to the New York Sun states that J. J. Duveen has bought John S. Sargent's portrait of Ellen Terry as *Lady Macbeth*, which was offered but

May, or the "Full Flame, Late October." One study of "Larkspur, Mid-July," is most attractive in its blue tones, ranging from the tints of the flowers to the soft blues of the distant hills. A "Sun Flecked Lane" is another warm toned canvas. Altogether the exhibit is an interesting one.

James W. A. McDonald, the sculptor, whose statues adorn many public parks, as well as private collections, was knocked down last Monday, and it is



PORTRAIT OF CHARLES I.
By Daniel Mytens

Now on view in the Ehrich Galleries

not sold at the sale of the late Sir Henry Irving's pictures in December, and has presented it to the National Gallery of British Art (the Tate Gallery).

An exhibition of works by Frederic Crowinshield, studies made in Stockbridge, Mass., during the past season, opened in the Montross Gallery, No. 372 Fifth Avenue, on Tuesday, and will continue through February 5. There are twenty-six oil paintings and ten water colors, all full of out-door feeling, showing nature in that charming region under the most varied aspects, whether in the meadows or apple orchards of late

feared fatally injured, by a car. As he is 82, his chances of recovery are naturally lessened.

The council of the National Academy of Design at its meeting on Monday evening adopted the report of its committee on the proposed union of the Academy and Society of American Artists. This, it is believed, will make the union a certainty.

It is reported that the Velasquez Venus has been purchased for the British nation by some one whose name is for the present withheld.

THE PENNSYLVANIA ACADEMY EXHIBITION.

The tenth annual exhibition of the Pennsylvania Academy of Fine Arts opened with a press and private view and evening reception last Saturday, and to the general public on the following Monday. The reputation these exhibitions have acquired, as being one of, if not the best, held in this country, is admirably sustained by the present showing, many of the works sent by New York artists being noticeably finer in quality than those shown at the exhibition in this city just closed. There has been an effort on the part of the hanging committee to do away with the prevailing disposition to regard the large gallery as the honor room, and works by the best known artists are dispersed throughout the other galleries as well. It is noticeable in this connection that but one of the four medal pictures was hung in this room. Nor have the jury and hanging committee shown undue partiality for their own works, as sometimes happens.

The medals were awarded by the jury on Saturday afternoon, as follows: The Temple gold medal, to E. P. Ullman, for his portrait of Madame Fisher, a life-size seated figure, done in browns and blacks, and which was not especially well hung. This award will probably provoke some comment. The Walter Lippincott prize of \$300 for the best marine, and with the option on the part of the founder to purchase the picture at the artist's price, was given to Childe Hassam for his "Morning, Isles of Shoals;" the Jennie Sesnan gold medal for the best landscape, to A. L. Groll, for his "Arizona," and the Mary Smith prize of \$100 for the best painting by a resident woman, to Alice Mumford, for her "Two Vaudeville Stars."

The room hitherto familiarly known as "The Morgue" has been so transformed as to be one of the most attractive. It is now well lighted, and done in a soft color scheme, which is an admirable background for the sixteen fine paintings hung on its walls. These embrace three Whistlers, "The Little Blue and Gold Girl," "Nocturne, Blue and Silver, Bognor," and "Nocturne, Blue and Silver, Battersea Reach," "Monadnock," "Capri," and a "Head" by Abbott H. Thayer, all loaned by Mr. Charles L. Freer, and five paintings each by D. W. Tryon and T. W. Dewing, loaned by Mr. Freer, and others, all thoroughly characteristic and interesting works.

Of the paintings other than portraits and figure subjects, the late John H. Twachtman is represented by six canvases, among them his exquisite "Sailing in the Mist," with its soft luminous tone, and "Winter," loaned by Mr. Montross of this city. Childe Hassam shows five, nor is his medal picture superior to the others; albeit it is a fine portrayal of a rocky end of one of the Isles of Shoals, washed by a calm and brilliant blue summer sea. J. Alden Weir has the head of a "Gentlewoman," soft in outline, and three landscapes, of which "After the First Frost," is noticeable with its tender coloring and poetic charm of treatment. The group of paintings by Ho-

(Continued on Page 2.)

IN THE ART SCHOOLS.

Special Announcement.

The American Art News has decided to found scholarships in the following schools:—Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

These scholarships are offered as a premium to the person or persons who will secure 35 subscribers to this journal for one year. The scholarships will be known as the American Art News Scholarships—and will begin from such date as the total number of subscriptions required are secured, and will continue for one year from that time. This affords an unusual and unique opportunity to those desirous of obtaining art education in these schools.

The Art Students' League Scholarship will include any course of its curriculum.

The School of Applied Design Scholarship will include any of its courses. Any further information or details desired will be furnished by application in person at this office.

Mr. Charles H. Caffin, B. A., will deliver a course of five lectures at the School of Fine Arts, Yale University. The first of the series was given on Thursday, January 18, the subject being: "Whistler and the Abstract Point of View." The remaining lectures will be on "The Academic and Romantic Motives," "The Pre-Raphaelite Movement," "Modern Landscape; the Barbizon School; Cazin, Monet," and "Modern Realism, Millet, Courbet, Manet."

For several years there has been an Art Students' Fund Association in the Pratt Art School. This was formed shortly after the death of Mr. Charles Pratt, the founder of Pratt Institute. Its purpose is the raising of a fund, the interest of which is used for the purchase of scholarships, for which students are eligible who have worked at least one year in the art school. A fair is held annually, in December, to which all the students make contributions. In December, 1905, the sum of \$250 was realized, the total amount of the fund now raised being \$3,150. The interest of this amount provides for four yearly scholarships which are awarded to those students presenting the best drawings in competition for the same. The association hopes in the near future to have a fund of \$10,000.

An exhibition of the students' work opened to-day at the New York School of Art, 57 West Fifty-Seventh Street, and will continue until to-morrow evening, January 20. The exhibition is an interesting one owing to the unusual excellence of the work.

The northwest corner of Lexington Avenue and Thirtieth Street has recently been purchased by Charles G. Emery for the New York School of Applied Design for Women, as a site for their new building. Mr. Emery will hold the property until the school can pay for it. Already \$30,000 has been raised toward the fund. Plans have been drawn for the building by Harvey W. Corbett and Ruth G. Robinson, an instructor in the school.

Margaret Moore, formerly a student of the Greenville Female College, who graduated from Cooper Union Woman's Art School last June, has opened a studio at her home in Columbia, South Carolina. She took the three years' course at Cooper in one year and was elected

an instructor, but she preferred going to her own home in the South. Many of her pictures were on exhibition last year and met a ready sale.

Eliza J. Hobbs, of Gainsville, Georgia, another graduate, is teaching in the college at Murfreesboro, North Carolina.

The mid-year exhibition of the students' work at the Art Students' League was exceptionally fine this season. Every class showed fine studies and especially the illustration class under Mr. Thomas J. Fogarty.

The pupils in the various classes who deserve special mention for their excellent work are: the Misses Christine Wright, Genevieve Jenness, Florence J. Ballin, June Norcross, Constance Pinkerton, Agnes Richmond, Elsie Brokaw, Hulda Parton, Agnes Armistead, Lydia Brown, Josephine Pitkin, Myrtle Hope, E. Wilkinson, Wennoah Blackwell, Harriet King and Mrs. Kathrine Myrick. The Messrs. Joseph Davidson, Charles Neagle, Howard Renwick, J. Paul Burnham, Harry Carlisle, Thomas Hunt, Jay Van Evern, W. D. Turney, Hans P. Hanson, Carl Nordell, Cameron Patchin, Charles J. Martin, Arthur J. McCoy and Walter Teague.

Much interest has been shown by the public as well as the students in this exhibit. Judging from this showing the annual exhibition of school work in May promises to be one of the best in the history of the league.

At the regular monthly members' meeting the following persons were received into membership: Andre Champollion, Joseph Davidson, Howard Renwick, Albert D. Smith, Alfred E. Orr, Robert Harshe and the Misses Ivy E. Wagner, Elizabeth Harker, Lillian Fahey, Myrtle Hope and Ruth Harris. Members are received on the merits of their work, which must pass a jury.

On the Wednesday evening nearest the middle of each month the members, students and friends of the Art Students' League are entertained with a lecture by some prominent person, with music, dancing and refreshments. On the evening of the 17th inst. Mr. Lucius Hitchcock, the painter and illustrator, gave a most interesting talk on the "Latin Quarter of Paris," telling in a very charming manner of the odd characters one meets and the experiences of the students who go there. The (Quatre Arts) "Four Arts Ball" was very interestingly described, and enjoyed by a large audience.

(Continued from Page 1.)

ratio Walker is well chosen, and includes among the five, his "Oxen Drinking" and "The Wood Cutters," all loaned by N. E. Montross. They are all well hung and attract much attention. Leonard Ochtman shows "Autumn Days," soft and dreamy in treatment, and Charles Warren Eaton another "Moonlight on the Bruges Canal" and a delightful "On the Slope of the Mountain." Hermann Dudley Murphy contributes four charming paintings, soft harmonies of color, a "White Still Life" and three landscapes. That they are all framed artistically goes without saying, and exemplify forcibly how much a well-chosen frame adds to the charm of a painting. Charlotte B. Coman shows her picture which was awarded the Shaw prize at last year's Society of American Artists' Exhibition. F. K. M. Rehn, Irving Couse, Henry Poore have each two good examples, Walter Nettleton an opalescent "Santa Barbara Channel," C. Myles Collier a Dutch view, Walter Gay an interior with some finely-painted old blue porcelain to justify its title, "Blue and White"; Frederic Rem-

ington, H. L. Hildebrandt, Emil Carlsen are represented by one canvas each, Gifford Beal shows two good paintings, as does Frederick J. Waugh, his "Moonlight" being especially beautiful. William Sartain with "The Meadow" and Café Harrison shows a darkly effective "Eve-Bleu, Algiers," is well represented, Birge ning Star," and "The Flatiron After Rain," full of atmosphere, and Alexander Harrison has four canvases of varied subjects, the most striking being his marine, "Evening Glow," a glimpse of mid-ocean under a wonderful pink sky reflected in many changing hues. Miss Mary Butler shows two small canvases of which "Mist, Looking Westward," soft and gray in tone, is charming. Frank W. Benson has "October," "Coasters in Harbor" and three children seated against a dark background of trees in the sunlight, a varied choice of subjects and all interesting.

Of the portraits the most interesting to the general public will probably be the two by Sargent. His "Vele Gonfie," a portrait of Mrs. Robert M. Mathias, is a wonderful piece of brushwork, the portrait of Mrs. C. B. Alexander is somewhat hard in treatment, though the white satin gown is marvelously painted. William M. Chase shows four portraits, including "The Sisters," which was reproduced in a former issue of The American Arts News, two still lifes and a landscape, all good examples of this admirable artist. Edmund C. Tarbell a portrait of Miss Eleanor Hyde and two figure subjects, one his "Girl Crocheting," seen last spring at the exhibition of The Ten and reproduced in the Art News for April 15 last. Robert Henri shows only his fine "Lady in Black." Thomas P. Anshutz a spirited full-length "The Dutchman," and Julian Story two fine portraits, one of Josef Hollman, an excellent likeness, the other a three-quarter seated portrait of a woman in a red gown against a reddish background, painted with a fine regard of values. Cecilia Beaux has three good portraits, the one of a child being thoroughly natural and simple in pose and expression, as is Janet Wheeler's portrait of a child. Miss Wheeler also shows "The Breakfast." Herman G. Herkomer's portrait of David Bispham in costume will attract attention, as will the portrait of Josef Adamowsky by Adelaide Cole Chase, who shows another portrait and two flower pieces. William T. Smedley shows three, the one of his mother might almost be termed an "arrangement in gray and black." Louise Cox is well represented by two canvases, her "Mother and Child" charmingly painted and posed. Wilhelm Funk has a portrait of General Horace Porter and one of Captain Try Davies, painted in his usual broad style. Irving Wiles sends the portrait of his wife and daughter and another portrait. Mary Cassatt is represented by a "Mother and Child" and "In the Woods," Joseph De Camp by "In the Studio," a portrait of himself, and "La Penserosa" with a remarkable lamp light effect falling upon the face of a girl. Beside "Morning" Louis Loeb has a "Siren," which is highly effective; Walter McEwen a full-length portrait of a woman in a wonderfully-painted yellow gown, and the "Portrait of a Young Girl"; Hugh Breckenridge "In a Phlox Garden" and "The Nautilus," the charming seated figure of a girl holding a nautilus in her hand, with the light from an unseen lamp falling upon her face and gown, admirably painted. Three portraits by John Lambert are noticeable, especially that of Miss Cecilia Beaux will attract attention because of the subject; Jean Boldini shows only the portrait of Mrs. Lehr, reproduced in this paper last week, and

William J. Glackens sends his picture shown at the Pittsburg exhibition and reproduced in this paper, "Chez Mouquin." Howard G. Cushing sent four interesting canvases, the portrait of Mrs. Patrick Campbell all in black relieved by blue ornaments and against a blue-black background. Her eyes are closed and the face has an odd, spinx-like expression; the bust portrait of a woman with a black hat and fan, a "Woman in Pink Satin," and the full-length figure of a girl in a white trailing gown with her back to the spectator, remarkably well painted.

One room is given up to paintings for illustrations and magazine covers, prominent among the artists represented being Jessie Wilcox Smith, with some charming children subjects, Maxfield Parrish, Elizabeth Shippen Green, Charlotte Harding and Anita Le Roy.

The sculpture exhibit is not very large either as to numbers or size of works shown. One of the few large pieces is "The Minute Man," by Theo. A. R. Kitson. Karl Bitter sends two exhibits, including the portrait bust in semi-relief of a mother and child; Bessie Vonnob's "Modern Madonna" is charming, and Alexander Stirling Calder's "Man Cub" is finely modeled. Charles Grafly a number of his finely-modeled small animals singly and in groups, the "Leopard at Play" is full of action and vigor. There are a number of portrait busts and reliefs, and altogether the exhibition merits not one visit only but a number, and is thoroughly representative of the best American art.

ST. LOUIS NOTES.

The Society for the Promotion of Art in St. Louis has purchased two pictures from the exhibition of the Society of Western Artists, now being held at the St. Louis Museum of Fine Arts. "Autumn," by Henry Wolff, and "The Illinois Hills," by F. O. Sylvester. These pictures will, according to the custom of the society, be hung in some of the public schools of the city, just which not having been determined as yet.

Mr. Rudolph Schmitz, who is interested in the artistic education of children and believes in training them to appreciate good work by surrounding them with it, has also purchased two works from the Society of Western Artists. They are water colors by Oscar E. Berninghaus, entitled "Ute Indian Camp" and "Pueblo of Tesuque." Mr. Schmitz makes purchases of this character twice a year, always the work of some St. Louis artist, and presents the pictures to the public schools.

There have recently been several interesting and valuable additions to the collection of the library of the St. Louis School of Fine Arts. The most important being an almost complete set of the Arundel publications. As far as is known this is the most complete set in America, only one or two volumes being missing. These are being looked for by a London agency and may in time be procured. Among other acquisitions are the two volumes of "Corot et son Oeuvre," by Maurice Hanet, containing one hundred reproductions of the artist's work, and "Pompeian Mural Paintings," by D'Amelio.

The Scrip for February is an attractive number of this new art monthly. It contains an article on John La Farge's decorations at St. Paul, by E. L. Cary, the editor; a lecture on "The Making of a Decoration," by A. B. Wenzel; reviews of the National Academy and Boston Academy exhibitions; art notes, and well chosen illustrations.

AMONG THE ARTISTS.

In the early spring Henry B. Snell will take a party for a sketching tour to explore the moors in the village of Chogford, on Dartmoor. Later in the summer, Mr. Snell will go to Normandy and Brittany.

Frederick W. Kost is finishing the last of five landscape paintings which are intended for a house on Madison Avenue. The group consists of various sizes, the largest being 60x72 inches. All the pictures correspond in coloring. Mr. Kost just returned from Brookhaven, L. I., last week. He is now at work at his studio in the Holbein on commissions, which will keep him busy most of the winter.

Mrs. Frank Carew, a painter of charming miniatures, recently returned from Europe and will locate in New York for the winter. Mrs. Carew is well known in New York and Boston, where she has painted portraits of a number of important people. She is preparing for an exhibition, which she will hold this winter at one of the large galleries.

Everett Warner, the talented young painter, has returned from Paris. His views of streets are delicate in atmosphere and color.

A "Crinoline Dance," which has been planned to take place at the old Astor House on Feb. 7, will be under the patronage of artists' wives. Mrs. Edwin H. Blashfield, Mrs. J. Carroll Beckwith, Mrs. Robert Endicott and Mrs. Philip Livingston are the patronesses. The idea of the ball is to recall the period of 1840. Supper, music and costumes will be combined to carry out the plan. The Art Workers' Club, in West Fifty-eighth street, has recently purchased a number of authentic 1830 and 1840 gowns which can be rented to serve as models.

Albert Herter, who returned from Paris late last summer, where he lived for three years painting the decorations for the National Park Bank, has taken a studio on Fifth avenue, and is now settled for the remainder of the season. Having gone to his country place at East Hampton, L. I., after his arrival in this country, Mr. Herter only returned to New York a few weeks ago. He is now painting a decoration for a ceiling of the Park Bank, which he intends to exhibit at the Architectural League. The painting contains three figures, and represents Progress, Peace and Prosperity. It shows the strong and masterful handling of fine color for which Mr. Herter's work is noted. In the winter he will paint portraits.

While abroad last summer Adele Herter painted the portraits of Mr. Augustus Thomas and Miss Florence Wyman. Mrs. Herter is now at Scarborough, N. Y., where she is painting the portrait of Mrs. V. E. Macy. When she returns to New York she will have for a sitter the little grandchild of John D. Rockefeller.

F. Ballard Williams' studio contains a number of beautiful landscapes, some of which were painted in England last summer, others in this country, in and around the Passaic Valley. Mr. Williams, who is conceded by artists to be one of the best landscape painters of this decade, has exhibited and taken prizes at nearly all the important exhibitions in this country. His work is reminiscent of the early English school, and his pictures are in the best collections in America and Europe. Though he has won fame with his

landscapes, not less charming is his figure work, and one composition picture, "Allegro," a grouping of three female figures, is especially delightful. His studio is in the Holbein, No. 152 West Fifty-fifth street.

Henry R. Poore, who has a studio on runners at his country place in Lyme, Conn., passed through N. Y. last week on his way home from a visit to the annual exhibition of the Pennsylvania Academy of Fine Arts. Mr. Poore is spending the winter in Lyme, where he plans to remain well into March. From his sled studio the artist has been able to obtain many interesting snow effects. He plans to send a number of his recent landscapes to the exhibition of the Society of the American Artists.

poetic coloring, and appreciation of atmospheric values.

A. T. Van Laer recently returned from Rocky Hill, N. J., where he made some sketches. Last week Mr. Van Laer went to Washington, where he gave a lecture on "How to Look at Pictures and Paintings in the Metropolitan" at the National Park Seminary. Mr. Van Laer gives criticisms two afternoons a week at the Merrill Van Laer school in Fifty-seventh street.

Charles Frederick Naegel has gone to Watertown, N. Y., where he is painting the portrait of Miss Ida Hungerford, who is soon to marry Major John S. Wise, U. S. N., this month. While at Watertown Mr. Naegel will also paint the portraits of the three grandchildren

in the Manhattan Building at 96 Fifth avenue. Mr. Dunsmore devotes himself entirely to the painting of colonial pictures, and many interesting examples of his work may be seen in his studio. He has the finest collection of colonial costumes in this country, all of which are authentic and some are 140 years old. Mr. Dunsmore, who is an American, spent five years in Paris and five years in London. A picture in his studio representing Washington and Rochambeau visiting Mount Vernon during the march to Yorktown is exquisite in refined sentiment.

Goerge M. Reeves, a member of the Salmagundi Club, gave an exhibition of his recent portraits in his studio, 37 West Twenty-second street, last week. Among the examples displayed quite the best in the group is a capital bust portrait of Captain Myles Collier, the artist. The likeness is excellent and the tonality of the work harmonious.

Other portraits on view in the artists' studio include a three-quarter seated likeness of Miss Wadsworth, a three-quarter seated portrait of Felix Lamond, organist of Trinity Chapel, a bust portrait of Mrs. J. M. Wheaten, one of Miss Josephine Earle, also a likeness of Craven Loring Betts, and one of Thomas Shields Clarke, A. N. A., which is to become the property of the National Academy of Design.

Mr. Reeves has just begun a portrait of Halcyon Skinner, of this city, and has several other commissions under way. He will receive informally in his studio on Saturdays during the season.

John E. Linde, a well-known art collector of Hoboken, N. J., gave a very enjoyable informal dinner and reception to a number of New York artists at his residence last Wednesday evening. Every year Mr. Linde gives a little entertainment for his artist friends, when toasts are given and stories related by those who have the good fortune to attend.

Among those present at the dinner were F. Luis Mora, Emil Carlsen, Charles Schreyvogel, Robert Schreyvogel, Matthew Sandor, Joseph Isador, Albert L. Groll, Charles W. Hawthorne, William Ritschel, Carl Rungrus, Warren B. Davis and W. Granville Smith.

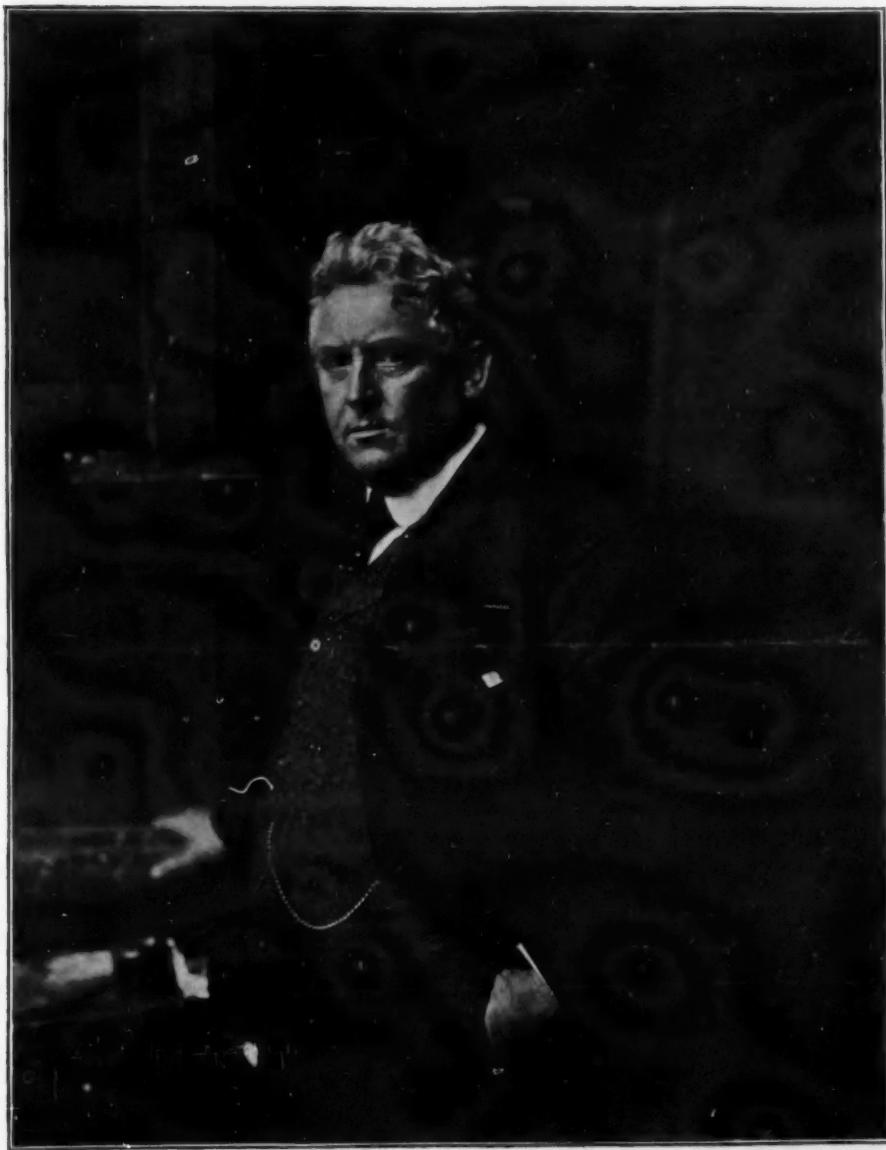
A. Albright Wiegand recently finished a very satisfactory portrait of Mrs. Barris of Minneapolis. Mrs. Wiegand has a number of orders for other portraits which she will begin shortly.

BALTIMORE NOTES.

Theobald Chartran, who painted a portrait of Cardinal Gibbons two years ago, and also a large picture of the Baltimore fire from the Hotel Belvidere during the conflagration, will stop in Baltimore on his way to Washington to paint several portraits.

The Society of Colonial Wars will shortly erect a statue of Cecilius Calvert, to cost about five thousand dollars. It will be in bronze, by Sculptor Reinhart, and of heroic size. A plaster cast is now on exhibition at the Maryland Institute.

The memorial exhibition of paintings and drawings by the late Baltimore artist, Saul Bernstein, has been held since the fifteenth of January at the Crescent Democratic Club. Clinton Peters, the well-known artist, wrote recently a beautiful tribute of praise to this dead artist.



J. ALDEN WEIR

Photo by Jessie Tarbox Beals

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We reproduce on this page a photograph of the well-known artist, J. Alden Weir, by Jessie Tarbox Beals. Julian Alden Weir was born at West Point, N. Y., August 30, 1852, and is the son of Prof. R. W. Weir, under whom he studied, later becoming a pupil of Gerome in Paris. As early as 1882 he received honorable mention at the Paris salon, and later a silver and a bronze medal there, gold medals at the Chicago World's Fair and the Buffalo Pan American Exhibition, etc. He was elected a member of the National Academy in 1886, was one of the founders of the Society of American Artists, and is a member of the New York Etching Club and Artists' Aid Society. He is distinguished both as a painter and etcher, and has presented some fine examples of his work in the latter line to the New York Public Library. He is represented in all the leading exhibitions of the country.

His work is distinguished for its fine drawing and composition, accuracy and

of the late Governor Flower. When he returns he will go to Richmond, Va., to paint a number of prominent people there. Later he will paint the portrait of Governor Flower for the Watertown library, which was founded by Mrs. Taylor, his daughter, as a memorial to her father. This building is said to be a complete library and a beautiful work of art in every way.

In his studio, No. 318 West Fifty-seventh street, Charles Warren Eaton, has a number of sketches which he painted in Holland last summer. One of "Trees by Moonlight in Holland" is especially decorative. As Mr. Eaton is one of our foremost landscape painters and an old exhibitor, his work is well known to all art-loving people. He will hold an exhibition at the Katz Gallery in February.

John Ward Dunsmore, who is director of the Art Museum in Detroit, and who came from England purposely to organize the art schools in Detroit, has settled

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The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

From the latest accounts it seems that the union of the Society of American Artists and the National Academy is only a question of a short time, and that the exhibition of the former society, which opens March 16, will be the last to be held by that body as an individual organization. Certainly if such a union brings as one of its results the erection of a building of adequate size for an annual exhibition of art, comprising paintings, water colors, sculpture and architecture, which shall be finely representative of American art, it will not be one of the least of the advantages to be hoped for. To hold exhibitions of these three allied arts is one of the aims of the new Academy, the result of the union. The plans for union have been favorably reported upon by committees of the two societies, and only await opinion as to their complete legality to be approved by the members. These two committees deserve warm commendation for the tact and good feeling with which they have carried out a by no means easy task, and the public may congratulate itself upon the prospect of exhibitions in the near future of a far broader and higher standard, more comprehensive and interesting than have been possible hitherto.

The resignation of former Director Robinson of the Boston Museum and his removal to this city does not seem to have cleared the air in that institution. Rather were the troubles which led to Mr. Robinson's resignation but the beginning of the storm which raged at last week's meeting, when it was with difficulty that the tactful president, Mr. Pritchett, could preserve order. Nor has a director been appointed as yet to succeed Mr. Robinson, the assistant director Mr. Matthew S. Pritchard, being elected to a newly created office of Bursar. These dissensions are deeply to be regretted, and

it is hoped that peace may soon reign once more in the Boston Museum.

A reception will be given Edward Robinson, the new assistant director of the Metropolitan Museum of Art, and late of Boston, by Robert W. de Forest, at his residence in Washington Square some time late this month. American artists will be invited to meet Mr. Robinson on this occasion.

The Salmagundi Club opened its annual exhibition of pictures and sketches to be sold at auction last week Thursday, with a press and private view. The sale was held at the club yesterday evening and will be concluded this evening.

As usual with this club, the exhibition was interesting. About 150 pictures were shown, and among the artists represented were C. W. McCord, a landscape and a view of a harbor, with boats, in fairly Turneresque coloring; T. G. Moses, one of his forest interiors, with fine distance; F. K. M. Rehn, with a noticeable marine, C. Myles Collier with another of beautiful opalescent coloring, Colin Campbell Cooper contributed the seated figure of an old man near a window; H. T. Millar a striking Oriental scene, with effective portico and figures; A. L. Groll several canvasses, of which a night marine was highly effective, Blackmore and W. M. Post well-painted sunsets, H. A. Morgan, Messrs. Shurtleff, Stengel, Shelton and Hyne-man were other exhibitors.

On January 30 the club will give a dinner, when the dining-room will be decorated with the competitive efforts at painting of the lay members of the club.

QUESTION.

It is some years since the managers of the annual exhibitions of the Academy decided to abandon the practice of publishing the prices put on the pictures by the artists. If any one wishes to know the price of a picture he must go to the attendant to ask, and after doing that two or three times he dislikes to cause any more trouble. If there is anything to be gained by not publishing the prices I should like to know it. It may work well for the best known among the painters, but many a picture was sold under the old plan to interested visitors who did not intend, perhaps, to buy, but were attracted by a reasonable price for the picture set by an artist who had yet to attain greatness. Publicity in public exhibitions of the value put on the pictures can do nothing but good and facilitates sales, and if it were left to a popular vote of the visitors to decide whether to keep on as things are or return to the old way of publishing the prices, one trial would decide the matter conclusively. Instead of making it difficult to find out the price of a picture, make it easy, and see if the change will not produce a more satisfactory balance sheet than twelve pictures sold out of over 400 in the spring exhibition.

JAMES RICE, JR.

The Paris correspondent of the New York Herald states that President Loubet and President-elect Fallières have both expressed the greatest interest in and good wishes for the success of the American National Institute, and have written a few words of hearty praise under their signatures in the book of incorporation of the institute in Paris. The municipality has already donated a fine site at the corner of the Champ de Mars, near the Eiffel Tower, for the institute buildings, the plans for which will be passed upon as soon as possible by the municipal architect.

CHICAGO ART ECHOES.

The meeting of the jury of selection for the approaching exhibition of works by Chicago artists was held on Tuesday, January 23. Of the three hundred pictures submitted, at least two hundred and fifty will be hung. A prize of a silver medal is offered by the Chicago Society of Artists to the most artistic work in whatever medium or form. The Young Fortnightly Club offers its annual prize of \$100 for the best painting in oils. The jury of selection is composed of the following painters and sculptors: Karl Albert Buehr, Martha S. Baker, John F. Stacey, Charles E. Boutwood, Walter Marshall Clute, Walton S. Parker, Eugene Fish Glaman, Julia M. Bracken, Leonard Crunelle, George E. Ganiere.

The Municipal Art League of Chicago will purchase the best work in the coming exhibition to add to its "Municipal Art Gallery," loaned to the Art Institute.

Martha S. Baker has just completed three important commissions, two of which will be shown in the exhibition of Chicago artists. Her miniature portrait of Pearl Harris, daughter of N. W. Harris, is an exquisite arrangement in mauve and gold. Another, the young daughter of Charles Drain, is an expressive and graceful child portrait. The third is a portrait of the young daughter of Frank S. Sherman.

A model of Lorado Taft's splendid group called "The Fountain of the Great Lakes," will also be shown. It is now on view in his studio, and is a group of five female figures, symbolic of the five Great Lakes, and for beauty of line and composition is rated the most important work Taft has executed in recent years. The working model of a new group is also on view, called "The Blind," a symbolic embodiment of the chief characters in Maurice Maeterlinck's play of the same name.

Among the mural paintings executed by the artists of the top floor of the Fine Arts Building and recently unveiled there, "The Torch of Progress," by Ralph Clarkson, is receiving the most enthusiastic comment. It is executed in a subdued key, and in direct contrast to Oliver D. Grover's "Scherzo," the second choice in point of its decorative qualities. A continual stream of visitors have made their way to the colony for the past week to view the results of this unique scheme of gratuitously embellishing the corridor walls of a studio building.

William P. Henderson is busily engaged in completing a highly decorative series of mural paintings, representing the adventures of Pere Marquette and Joliet in the Northwestern region, and intended to be hung in a Joliet high school.

Bolton Coit Brown of New York will lecture on January 30 in the Art Institute on "Japanese Color Prints."

The Palette and Chisel Club has organized an art history lecture course, to be delivered by its own members on Saturday evenings. These meetings are conducted as informal talks, and each member desiring to join the circle is required to address the club. The first in February is on the history of Egyptian art.

Alexis J. Fournier's fifty pictures of Arcadian glimpses of Italian and French valleys in another gallery are pleasing many visitors. George C. Aid's collection of etchings at a gallery in the Fine Arts Building, is of especial interest, inasmuch as Aid is a Chicago artist who has won considerable attention in Paris for his refined color schemes. Fifty-nine clever examples of his work are shown.

PHILADELPHIA ART NEWS.

A special exhibition of oil paintings and pastels, by Birge Harrison, opens at the Art Club of Philadelphia on Sunday, January 28, remaining open until Thursday, February 15, inclusive.

A tea will be given at the Plastic Club on Thursday, February 8, by Miss Kelsey and Miss Himmelbach. They will be assisted in receiving by the Misses Mary Moss, Caroline Emory, Frances Jones, Elizabeth Prescott Hale, Kate Kelsey, Marjorie Watmough, Lucy Diss-ton, Barbara Lewis, Nathalie Morris.

Under the auspices of the Fellowship of the Academy of Fine Arts on Monday, January 22, Dr. S. Weir Mitchell gave a reading of his dramatic poem, "Francis Drake, a Tragedy of the Sea," in the galleries of the Academy, which was attended by the art and social world.

A very charming studio reception was given by Harry R. Rittenberg to Mr. and Mrs. Drake, the celebrated cartoonists of England, bringing together all the prominent artists of Philadelphia.

The third annual competition of the Museum of Art and Sciences of the University of Pennsylvania for prizes for black and white drawings opened Monday, January 22. Pupils of high schools or manual training schools are eligible for the competition. The subjects are "Gargoyle," Etrurian period; "Praeneste Lion Head," "Head and Shoulders of Rameses II.," and "Head Sekhet," granite lion head.

The Photographic Society of Philadelphia, 1722 Arch Street, is giving its annual exhibition of pictures, the work of its members during the year. One hundred and seven pictures are hung in the lecture-room, on a yellow burlap wall; among those showing are C. Yarnall Abbott, Bertha Chapman, William Shewell Ellis, Elias Goldensky, A. Sidney Logan, Walter Zimmerman, L. S. Gans, John Dohman and M. Richard Witt.

An interesting talk to the members of his class in portrait painting was given by Mr. William M. Chase on Friday afternoon, January 25, at the Academy of Fine Arts. These talks are becoming one of the most interesting features of the school.

The exhibition of the Denton Butterflies at the McClees Galleries has attracted so much attention that it has been decided to continue it for another week. The whole exhibition has been bought by a resident of Philadelphia, who does not, at present, wish his name made public. Following this exhibition will be the Colonial pictures by Harry A. Ogden and T. de Thulstrup, which will be shown for two weeks.

A fine portrait of the late Judge John Hare, which was painted by William M. Chase, at a cost of \$6,000, will be presented to the Law School of the University of Pennsylvania on Washington's Birthday, and will be hung in the main corridor of the Law School.

Mr. Joseph de Camp, who has taken a studio in Philadelphia, has just finished a fine portrait of Mr. Arthur V. Willcox, of Glendalough House, County Galway, Ireland, and formerly of Philadelphia.

Edith Taylor, daughter of the gifted miniature painter, Emily Drayton Taylor, has taken a studio in the Fuller Building, and has organized a most successful class of children.

A collection of etchings by Addison T. Milar and sculpture by Charles Haag, is now on view at the New Gallery.

LONDON ART NEWS.

January 13, 1906.

At a general assembly of Royal Academicians and Associates held this week, Mr. Solomon J. Solomon was elected a full Academician, Mr. Edward Stott, painter, and Mr. F. W. Pomeroy, sculptor, associates, and Mr. Frank Short and Mr. William Strang, associate-engravers. The distinguished Dutch painter, Josef Israels, and your brilliant sculptor, Mr. Augustus St. Gaudens, were also elected Honorary Foreign Academicians. Academy elections seldom give universal satisfaction, but the new Associate-Engravers have been very heartily welcomed. Mr. Strang is an etcher and painter of great power and originality, while Mr. Short is the most distinguished of contemporary reproductive etchers and mezzo-tinters. Mr. Scott's poetical pastorals have for many years been a feature of the Academy exhibitions, and the able sculpture of Mr. Pomeroy is distinguished for its delicacy and grace. Mr. Solomon has long been an Associate, and fully deserves his promotion, though there is wide-spread regret that his foremost rival at the poll, Mr. George Clausen, A. P. A., the Academy's Professor of Painting, must wait another election before receiving the full honors to which he is justly entitled. M. Rodin was strongly supported for an honorary Foreign Academician, and his defeat is said to be due to a doubt among many electors whether he would accept the honor. M. Rodin's work, it will be remembered, was rejected by the Royal Academy when the sculptor enjoyed a European reputation.

The group of paintings by American artists included in the International Society's exhibition at the New Gallery is exciting much interest. E. C. Tarbell's extremely clever impressionist interior, "People at Breakfast," has been greatly admired, while other works which have won praise from British critics are H. W. Ranger's "Sheep Pasture," the portraits of Irving R. Wiles, the late T. Robinson's "Girl at the Piano," Winslow Homer's "The Signal of Distress," and the "Mother and Child" of J. de Forest Brush. The bronzes and statuettes of Paul W. Bartlett have created something like a sensation, and this is the more remarkable in an exhibition which is remarkably strong in sculpture, containing Rodin's "Le Baiser," a noble group of bronzes by the late Constantin Meunier, and important works by such artists as Bartholomé, Prof. Lanteri, Alfred Drury, Stirling Lee, Havard Thomas, J. H. M. Furse, R. F. Wells and John Tweed. The new Associate, F. W. Pomeroy, is represented at the New Gallery by a silver statuette of the late Lord Dufferin.

Among the more notable portraits at the International are Sir James Guthrie's noble full-length of the Marquis of Tullibardine in khaki uniform, Mr. John Lavery's charming group of the Ladies Evelyn and Norah Hely-Hutchinson, the late Robert Brough's impressive rendering of Lord Justice Vaughan Williams in his official robes, William Nicholson's portrait of Mrs. Curle, C. H. Shannon's The Hon. Mrs. Goldmann, J. W. Lambert's "Alethea," Maurice Grieffenhagen's decorative portrait of his wife, and Neven du Mont's "Souvenir de Romney. Notable landscapes are contributed by E. A. Walton, R. Macaulay Stevenson, T. Millie Dow, Bertam Priestman, A. D. Peppercorn, Jas. Paterson, Fritz Thaulow, the Belgian artist C. Buysee, and Grosvenor Thomas, while other good work is shown by W. P. Russell, Francis Newbery; D. Y. Cameron, James W. Morrice, and Chas. Conder. A group of paintings by A. Besnard includes his large "Au Bord du

Lac," while Carrière, Degas, Forain, Cézanne, Guillaumin, and Monet are strongly represented in the French Impressionist section.

American collectors should beware of accepting any "old master" as genuine simply because it has been exhibited at Burlington House. A note on the catalogue of this season's exhibition at that institution expressly states that "The works are catalogued under names given to them by their contributors. The Academy can accept no responsibility as to their authenticity." That this dis-

Millet, whose drawing, he said, had a remarkable affinity with that of G. F. Watts in its search for expression through the definition of the form. At the same lecture, Mr. Clausen read a deeply interesting letter from Whistler to Fantin Latour, in which the former severely—too severely, said the lecturer—criticised his own work, and regretted he had not been disciplined in drawing by Ingres. "Guided by drawing," wrote Whistler, "color is a splendid woman with a husband worthy of her; without, she is everything that is bad." The



PORTRAIT OF MISS LEONE KNOEDLER
By Francis Day

claimer is very necessary is proved by the number of erroneous attributions to be found in the catalogue, the best experts here having agreed that the Rouen (No. 56) is a clever forgery of a Turner, that the "Preston Tower on the Orwell" (45) is only an imitation of a Crome, and that several works attributed to Van Dyck, Gainsborough, Hogarth and Raeburn are of very doubtful authenticity.

The splendid collection of drawings by J. F. Millet, formed by the late Mr. Staats Forbes, is being privately viewed to-day at the Leicester Galleries. A pastel study of the famous "Angelus" is shown, as well as over 100 drawings and studies for other celebrated works. In a lecture on drawing to the Academy students this week, Prof. George Clausen, A. R. A., advised artists to study

mention of Whistler's name drew loud and prolonged cheers from the students.

Mr. Frank Deans has just completed a portrait of W. M. Rossetti, the famous historian of the P. R. B., which will probably be shown at one of the summer exhibitions here.

Early in February an election of associates of the Royal Society of Painters in Water Colors will be held, and the number of candidates is expected to be very large. The "Old" Watercolor Society, as it is called, is the only body of artists in England, excepting the Royal Academy, which does not exact a yearly subscription from its members. It is, moreover, almost the only old established society which retains the respect of the younger and more progressive critics.

PARIS ART NOTES.

Paris, January 12.

The fourteenth international exhibition of Monaco opened January 7. It was inaugurated by His Highness Prince Albert of Monaco, and M. Dujardin Beaumetz, director of the Beaux Arts, the sculptor, Denys Puech of the Institute, and M. Leon Bonnat, president of the exhibition committee. Among the painters we noticed the "Path Through the Woods," by Harpignies, "The Hamlet of Landeurer," a pretty study by Guillemet, a life-size and brilliantly colored "Portrait," by Gabriel Ferrier. Leon Richet sends a picture, "The Pond," in which large mossy tree trunks are reflected; M. H. Rondel, the portrait of a woman of attractive coloring and atmosphere.

The American Bridgeman sends a "Carnaval Fantasy." M. Acheverry, the artist, who had such success with his picture, "Vertige," reproduced as an engraving, sends "Confidences," two young women who exchange their secrets behind fans. M. Thurner, a poetic interior, entitled "Benedicite," and there are luminous landscapes by Montenard, Gagliardini, etc.

A fine display of sculpture and objects of art occupies the central hall of the exhibition. Of Denys Puech there is an exquisite figure of a woman, with long floating hair, entitled "Aurore." Marqueste sends a "Galatea," severe and troubled, and a "Woman with a Kid," is a fine marble by the French master sculptor, Iryalbart. Finally the regretted Leon Gerome sends some most artistic bronzes, and Bartholomé admirable statuettes.

The committee for the Gerome monument, presided over by M. G. Dagnan of the Institute, has confided to the sculptor, Jules Grosjean, the execution of the monument which will be erected at Vesoul. The architectural part of the work will be entrusted to M. J. Fevrier.

An animal painter has just been made known to the public in the Tooth & Sons Galleries on the Boulevard des Capucines. M. Arthur Wardle shows a set of pastels of lions, tigers, leopards, polar bears, and elephants, and has painted great deer in the midst of picturesque landscapes. All art connoisseurs also admire the fine collection of modern prints and engravings on view in these galleries.

A very valuable collection of mediaeval tuffs has been bequeathed to the Museum of Grenoble by Mme. Paul Blanchet, widow of the great paper manufacturer. This collection comprises notably a hundred specimens of tissues from the ninth to the sixteenth century, forming a collection of inestimable value.

From April to October, 1906, in the new library buildings on Rue Vivienne, will be held an exhibition of French objects of art of the XVIII. century, with an important collection of engravings, prints, medals and engraved stones from the cabinet of medals and miniatures of the time of Louis XV., from our public collections as well as private ones.

The 15th of February, the Automobile Club of France will have its annual exhibition of paintings.

The Chateau of St. Germain en Laye, restorations of which were begun in 1862, and interrupted by the Franco-German war, is now completely restored.

An exhibition of works by Mme. Desiré Lucas was held in the Gallery of Modern Artists from January 9 to 22.

An exhibition of the Amis des Arts will be held from March 29 to April 30 at Toulon.

The Academie des Beaux Arts is about to elect new officers. M. Antonin Mercie, member of the section of sculpture, has been chosen vice-president, to replace M. Achille Jacquet, who becomes president.

ITALIAN NOTES.

The annual exhibition of fine arts of the Art Club, opened recently in Turin. On the whole, it is somewhat inferior to those of former years. Among landscapes, those of Tavernie, Follini, Avoredo, Farrandi, Bonfigliuoli, Ferretini and Conterno are noticeable. Gresso and Durante attract attention with their portraits, as does del Grassis with miniatures, while Reduzzi's figures in terra cotta, and Al-leati's figurines are worthy of note.

In the church of San Marco, Venice, the cupola over the entrance door has been pronounced unsafe. The mosaics on the ceiling were designed by Titian, and executed by the brothers Zuccati. The restoration of this part of the building is therefore a work of great responsibility in order that these precious mosaics may be preserved.

A part of the foundation of the Palace of the Doges were pronounced unsafe some time ago, but the architect Rupolo has for some time quietly been making restorations so that no serious damage to the building is now to be anticipated.

The Uffizi Gallery, Florence, has acquired a private collection of 11,000 portraits, etchings, engravings and copper plates, representing celebrated historical personages, monarchs, popes and artists.

A commemorative exhibition of works, by Constantin Meunier, has been opened in a dealer's gallery in Berlin. Beside pictures and some 200 different examples of plastic art, the unfinished monument to Zola is shown.

The exhibition of etchings belonging to Arthur Jeffrey Parsons, in charge of the print division of the Congressional Library, is on view at the Library.

A PICTURE RESTORER.

If there is one subject that is of the greatest importance to art dealers, owners and connoisseurs, it is the restoration of valuable paintings, which, through various causes, have lost their color or have been injured. First of all, the restoration must be done by a true artist only, one who appreciates the art of others, and does not attempt to improve upon that art. The work of the original painter must not be changed or interfered with in the slightest. Many canvases, supposedly restored, have been literally ruined by the destruction of the original coloring, the delicate glazing, or repainting that has been done supposedly to improve the original. Restoration properly means the cleaning, not the re-painting, of a picture, and the replacing of any missing bit of canvas or wood with a piece of the same grain, texture and coloring of the rest of the work. This is a most difficult process.

Signor Emilio Marolda, an expert, who has recently come to this country, and opened a studio at No. 3 East Twenty-Eighth Street, is well and favorably known in the art circles of Europe. He was identified with the late Raffaello Pinti, whose pupil he was, and collaborated with him in some of his most important and difficult work, including that for the Old Galleries of the National Gallery, London. He knows many secrets in his line of work imparted to him by his late master, and comes with the most flattering testimonials as to his remarkable success in this difficult profession. The art world should be glad to know of the presence of one whose services cannot be overestimated in importance.

THE GLASGOW SCHOOL OF PAINTING.

Sir James Guthrie and Mr. Lavery may be said to be to Whistler what Jordaens and Van Dyke were to Rubens. They are handing on a noble tradition, but each is handing it on in a distinctive and individual manner. Guthrie has added Raeburn's robustness to Whistler's subtlety and ease of execution, while Lavery, like Van Dyke, has kept faithful to his master, while introducing in his work an almost feminine grace that is peculiarly his own. Mr. E. A. Walton is a third worthy disciple of Whistler, and in addition to his portraits has painted many beautiful and romantic landscapes which are Watteauesque in composition, though more akin to Corot in their exquisite delicacy of color. Mr. Macaulay Stevenson and Mr. Grosvenor Thomas are two of Glasgow's most successful landscape painters, the former showing a preference for moonlight scenes of a Corot-like delicacy, while the low-toned landscapes of the latter have more in common with James Maris and the Modern Dutch School. The same influences are traceable in the romantic water colors of Mr. James Paterson.

Mr. D. Y. Cameron excels in many branches of art, but he is best known as an etcher and a painter of architectural subjects. His rich color and fine eye for decorative arrangement dignify whatever he represents, be it an historic castle or the portrait of a leader of society. Millie Dow is another versatile painter whose works are uniformly decorative in color and composition, while Joseph Crawhall, despite his scanty output and his reluctance to exhibit, is known to connoisseurs as an animal painter of unrivaled powers. The flower studies of Stuart Park, the portraits and seascapes of Alexander Roche, the groups and portraits of Harrington Mann — all these and the work of many another Scottish painter must be studied by all who wish to learn the full extent of the Glasgow movement.

By this time Glasgow has conquered Edinburgh and most of her leading painters are Academicians or Associates of the Royal Scottish Academy, and this reinforcement has added such strength to the Edinburgh institution that many impartial critics in the south turn their eyes northwards, where they think they see the future metropolis of British art. For art is not dependent on politics, nor need her capital be the seat of government. In the 14th century one Dutch city displaced another as the capital of Flemish art; so later did Venice displace Rome, so in our own times has Munich displaced Berlin. If the Academy of London continues to exclude the work of the most prominent Scottish painters, the day may come when Edinburgh, with the help of the Glasgow School, will displace London, and the Northern Athens be recognized as the capital of British Art.

FRANK RUTTER.

The late Rudolph Lehmann has bequeathed to the National Gallery of British Art his picture "May We Come In?" which represents several members of the painter's family, while the artist himself is shown reflected in a mirror standing before the easel.

The municipality of Rouen is about to vote the organization, at the city's expense, of the Municipal Exhibition of Fine Arts, which will be held in Rouen in 1906.

TORONTO ART NOTES.

Toronto, January 19.

At the eighteenth annual convention and banquet of the Association of Architects held in Toronto, a decided impetus was given to the campaign for civic improvement. In speeches made by Hon. W. Mortimer Clark, Lieutenant-Governor of Ontario, Sir Henry Pellatt, Mr. Byron E. Walker, and others, it was stated that owing to the extraordinarily rapid growth of Toronto it would be necessary to open diagonal roads as a means of communication with the suburbs.

Mr. Langton spoke of the large sums being spent by the people of the United States in beautifying their cities, and urged the immediate purchase of property for parks and boulevards.

The statement was also made that during the visit of the Tariff Commission to the city, the Association had called attention to the last interpretation of the tariff on plans drawn by foreign architects. It was then suggested to impose a duty of one per cent. on the cost of the building, or of forty per cent. of the architects' fee.

The picture reproduced on the first page of this week's issue is the Myten's portrait of Charles I. of England, painted in 1624, when he was Prince of Wales. It has already been described in these columns, and is one of the portraits which was seen in the former exhibition at the Ehrich Galleries and has been retained for the present portrait show.

The fifth page picture is the portrait of little Miss Léone, daughter of Mr. Edmond Knoedler, of the Knoedler Galleries, this city, by Francis Day.

Sales at the recent academy exhibition were as follows:

The highest price, \$1,000, was paid for F. S. Church's "Shepherdess," Paul Dougherty's "The Evening Tide" and Charles Warren Eaton's "November in Connecticut" brought \$800 each; H. Bolton Jones' "The Pool" and Thomas Moran's "Entrance to Grand Canal, Venice," \$650 each; William H. Hyde's "The Green Bowl," \$525, and H. M. Walcott's "Her Busy Day" and Irving Wiles' interior and Bruce Crane's "November Afternoon," \$500.

Other pictures sold were by Messrs. Salvatore Guarino, W. H. Drake, E. L. Henry, F. K. M. Rehn, A. T. Van Laer, Edward Dufnes and M. Jean McLane. Mr. Frederick G. R. Roth's sculpture "Drinking Rhinoceros" also was sold.

Interesting to artists will be William Sharp's article in the February Century on "The Portraits of Keats," showing twelve portraits of the poet, including the one by Joseph Severn. Timothy Cole will have another of his wood engravings in tint of old Spanish Masters, that of Alonzo Cano's "St. Agnes," and there will be illustrations by Harrison Fisher and Anna Whelan Betts.

SALES.

American Art Galleries.—Heber R. Bishop collection, this afternoon at 2.30 o'clock. Truesdell collection of paintings Thursday evening, February 1, and the R. Swain Gifford collection of paintings, Friday evening, February 2, at 8 o'clock.

Fifth Avenue Art Galleries.—The Julius Levy estate this Saturday evening, at 8.15. The Hicks-Davis and Oldring collections of paintings, Thursday, Friday and Saturday evenings, February 1, 2 and 3, at 8.15.

IN THE GALLERIES.

Thursday, Friday and Saturday evenings, Feb. 1, 2 and 3, at 8.15, succeeding the exhibition of Funk portraits at the Fishel, Adler and Schwartz Galleries, No. 313 Fifth Avenue, which closes February 1, paintings by Willard L. Metcalf will be shown.

Newly hung paintings at the Blakeslee Galleries, No. 358 Fifth Avenue, are a Madonna and Child, by Tintoretto, soft and tender in coloring, and with small indistinct painted cherub heads peeping out of the clouds; an old man reading, by Fabricius, with the light falling upon him from one side, and with almost Rembrandt treatment of light and shade, a portrait of William the Fourth, by Lawrence, in gorgeous robes of state, and wearing the Order of the Garter; and Sir Godfrey Kneller's portrait of a young girl holding a soft yellow drapery around her bare shoulders, which is interesting in color and treatment.

Among portraits in the exhibition in the Ehrich Galleries, No. 8 West Thirty-Third Street, not mentioned last week, are one of Lady Hamilton and children, by George Romney, delightful in color and grouping; the fine "Portrait of an Italian Astronomer," by Il Pontormo, who studied under Leonardo Da Vinci, and shows his influence as well as the later influence of the German school, and especially Albrecht Durer. In his hand the astronomer holds a small book, on the open pages of which can be seen the symbols of the sun, moon and stars. A portrait of Edward Montague, Earl of Sandwich, by Sir Peter Lely, was recently pronounced by no less an authority than Sir William Van Horn, the best portrait by this artist that he has ever seen. Another interesting work is a rare Constable portrait, that of Daniel Mendoza, the pugilist, who was a personal friend of the artist. With a true Constable background of sky, the portrait is so good that one wonders that the artist did not do more of this line of work.

An interesting exhibition is that of Charles Herbert Woodbury and Marcia Oakes Woodbury, held in a Boston gallery, from January 22, for two weeks. Mr. Woodbury's fame as a painter of the sea is international, and Mrs. Woodbury's studies of child life in Holland have made her famous.

The Durand-Ruel Galleries, No. 5 West Thirty-Sixth Street, have received a number of interesting canvases by the younger French artists, such as Maufra, Loiseau and Moret, which are now on view. "Floating Ice in the Seine," by Monet, is a fine example of this artist, the sky especially interesting; and there is a snow scene by Sisley which is admirably painted.

An exhibition of paintings by Pissarro opens in these galleries to-day.

A press view of the collection of one hundred paintings formed by Edward M. Knox was held in the American Art Galleries on Saturday last, preceding the sale, which took place in Mendelssohn Hall last evening.

The French and Dutch schools were well represented, and among the notable pictures bought by Mr. Knox for his private gallery was an unusually good Corot, "The Fishermen," with vista of river, fringed with rows of large willow trees, characteristic in treatment, and

(Continued from Page 6.)

with figures of two boatmen in a skiff in the foreground. Another little gem of a Corot shown was a landscape of the hilly country of France, with huge masses of a rocky ledge outlined against the soft gray sky. A striking canvas was "Returning from Market," by Emile Van Marcke. Mauve was represented by two examples, "The Gorse Harvest," with Dutch peasant clad in blouse and sabots, driving an ox, and "Cattle," a less pretentious piece.

There was also a good-sized and fine example of Cazin, "La Route."

Among other pictures of note in the collection were: "The Courier of the Sultan" by Schreyer, "In the Forest of Fontainebleau" by Jacque, "The Widower," painted with a touch of humor by veteran Josef Israels; "The Coming Storm" by George Michel, "The Trumpeter" by Ferdinand Roybet and "The Poacher" by Ludwig Knaus, also a military picture by Detaille, Two Constables, "Sea Shells," with the figure of a young girl by Bouguereau, two small examples of Rosa Bonheur, a small landscape by Daubigny and three Ziem.

The prices paid for the more notable pictures, together with the total result of the sale, will be published next week.

The exhibition in the Pratt Institute Art Gallery from the Tiffany Studios includes stained glass, glass mosaic, beautiful specimens of Favre glass and enamel on metal of wonderful richness and coloring, affording a rare opportunity for the study of modern decorative art.

The portraits of Pilade Bertieri continue to attract many visitors to the spacious Oehme Galleries, No. 320 Fifth Avenue.

A fine collection of pictures, especially of the Dutch and Barbizon schools, may always be seen at the Scott and Fowles Galleries, No. 295 Fifth Avenue.

The portraits by Chartran will remain on view at the upper Knoedler Gallery, No. 355 Fifth Avenue, through the month, as do the mezzotints and Whistler etchings in the lower. On Feb. 3 the exhibition of the Society of Miniature Painters will open in the lower gallery, and on Feb. 5 one of works by Emil Fuchs in the upper.

A charming full-length picture of a beautiful blonde child, against a rich background, has recently been received at these galleries. It is the work of Da Costa, an English artist, highly commended by our own Sargent.

Fine new paintings are continually being added to the Brandus Galleries, No. 391 Fifth Avenue, but the excellent examples of Perret's peasant types, with their soft, rich color, continue to occupy a prominent position on the walls.

WITH THE DEALERS.

Two attractive cabinet paintings now on view at Lanthier's Old Curiosity Shop, 354 Fourth Avenue, are a fine Passini, "Westward Over the Campagna," a stalwart peasant riding his strong horse up the broad road to Hadrian's Villa, and a beautiful pleasing Arabian life by Passini's master, Fromentin; a fountain in the midst of sandy plains, where a Sheik and his attendants have halted their splendid horses to drink in the shade of a great tree.

The late Heber R. Bishop's collection of eighty-six pictures was sold by Mr.

Thomas E. Kirby for \$117,090 last week, Friday evening, in Mendelssohn Hall.

Some of the important canvases, with name of artist, buyer and price brought, are as follows:

"Child's Head," Knaus; Mrs. Worreschoffer.....	\$1,550
"The Dancers," Degas; Durand-Ruel.....	800
"Girl's Head," Knaus; F. S. Flower.....	2,150
"A Soldier," De Neuville; M. Hart.....	800
"The General Guide," Detaille; J. Oehme.....	525
"A French Soldier," De Neuville; Louis Stern.....	1,300
"Camp Scene," Detaille; J. Sellmann.....	1,150
"Landscape," Dupré; Knoedler.....	5,100
"Sheep at Pasture," Troyon; Knoedler.....	3,100
"The Rising Tide," Israels; J. Sellmann.....	4,800
"Flora," Diaz; Springer.....	3,400
"Ville D'Avray—Morning," Corot; Knoedler.....	7,300
"The Sergeant Major," De Neuville; C. Dwight.....	2,200
"Landscape and Cattle," Troyon; Knoedler.....	2,900
"A Bavarian Peasant," Von Defregger; M. E. Bernheimer.....	1,075
"Grace Before Meat," Hisschop; Knoedler.....	350
"Cap Martin," Mentone, Rico; C. Dwight.....	2,300
"The Attack," De Neuville, Knoedler.....	4,950
"A Bit of Jersey Coast," Richards; Schaus.....	700
"Harvest Time," Voltz; Chappel.....	1,800
"Officers Reconnaitring," De Neuville; J. Epstein.....	3,150
"Raising of Jairus' Daughter," Max; J. Sellmann.....	1,850
"Haying Time—Scene Near Polisy," Knight; J. B. Cobb.....	2,000
"On the Road to the Hunt," Kowalski; P. H. Dugro.....	1,525
"Landscape," Lambinet; Tooth & Sons.....	1,010
"The Standard Bearer," Roybet; L. Bamberger.....	800
"Morning in the Tropics," Church; D. O. Mills.....	1,500
"The Pet Bird," Bouguereau; H. D. Baheock.....	2,550
"A Halt at the Fountain," Weeks; A. Hadenpyl.....	725
"The Heron and the Snail," P. Rousseau; Springer.....	750
"The Cock and the Pearl," P. Rousseau; Springer.....	1,700
"Bulgarian Smugglers," Schreyer; Knoedler.....	13,000
"Sierra Nevada," Bierstadt; Chappel.....	1,650
"The Last Hours of a Condemned Man," Munkacsy; J. Epstein.....	2,350
"Sappho," Becker; J. Oehme.....	875
"On the Zuyder Zee," Clays; M. Hart.....	4,500
"Trio in the Monastery," Grüttner; J. Epstein.....	1,750
"The Uncle's Visit," Brozik; P. H. Dugro.....	3,200
"A Roman Triumph," Vernet; D. O. Mills.....	4,200

The figures of the sale of art objects of this collection concluded this afternoon at the American Art Galleries, No. 6 East Twenty-third street, will be given next week. The porcelains alone have made it one of the most notable sales in years.

Hispano Moresque and Italian lustre plaques, Persian turquoise blue vases and bowls in various beautiful forms, together with a large assortment of 15th Century Persian plaques of polychrome coloring may be seen at the Kelekian Gallery, No. 252 Fifth Avenue. These porcelains and potteries shown here are always choice examples only.

A sale of miniatures, the collection of Dr. F. M. Bristol, of Washington, was held Monday in the Fifth Avenue Auction Rooms, the last sale prior to their removal to the new rooms on Fourth Avenue.

Among the interesting collection of clocks at the Bonaventure Galleries, No. 6 West Thirty-Third Street, are a Louis XV., with Vernis Martin case and bracket pedestal; two Louis XVI. examples, one surmounted by Cupid, the other, by Falconet, has a tiny figure of Love offering flowers to a graceful girl; a Napoleon clock, surmounted by the familiar figure of the great Em-

peror; an Empire regulator clock, and a Washington clock, with a statue of Washington at one side, the clock itself surmounted by the eagle, while below on the base is inscribed: First in war, first in peace, etc., are interesting examples.

Paintings by Thos. Blanksley owned by the late Henry Hicks-Davis will be sold by order of Mrs. Henry Hicks-Davis at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, on Thursday evening, Feb. 1, at 8.15; also paintings by order of Mr. Henry J. Oldring, formerly president of the Mechanics' & Traders' Bank, Brooklyn, on Friday and Saturday evenings, February 2 and 3, at the same time, by James P. Silo.

The estate of Mr. Julius Levy will be sold this evening, at 8.15, at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue.

Following the Bishop sale, concluded at the American Art Galleries, No. 6 East Twenty-Third Street, this afternoon, on Monday will be placed on view at these galleries the works by the late R. Swain Gifford, N. A., and the late Gaylord Sangston Truesdell. The Truesdell collection will be sold at 8 o'clock on Thursday evening, February 2, the Gifford collection at the same hour on Friday, February 3.

A studio musicale was held on Monday last in the art rooms of Steinway & Sons, 107-109 East Fourteenth Street, consisting of an interesting program, which included Miss Will' Nell Laverder and Mr. Emanuel Fiedler, and Mr. Carl Barth, both of the Boston Symphonony orchestra. The new art organ, or orgue de salon, as it is known, which is on exhibition in these rooms, was played by Mr. Gustave Frese, who demonstrated the remarkable effects which can be produced by this instrument and its tonal quality. Scattered through the rooms were a number of fine examples of decorated pianos, which are a specialty of this firm, and which attracted great interest owing to their unusual beauty and artistic value. The concert was largely attended.

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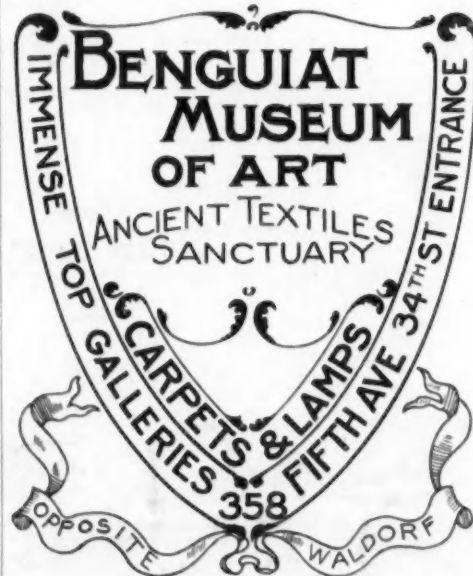
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